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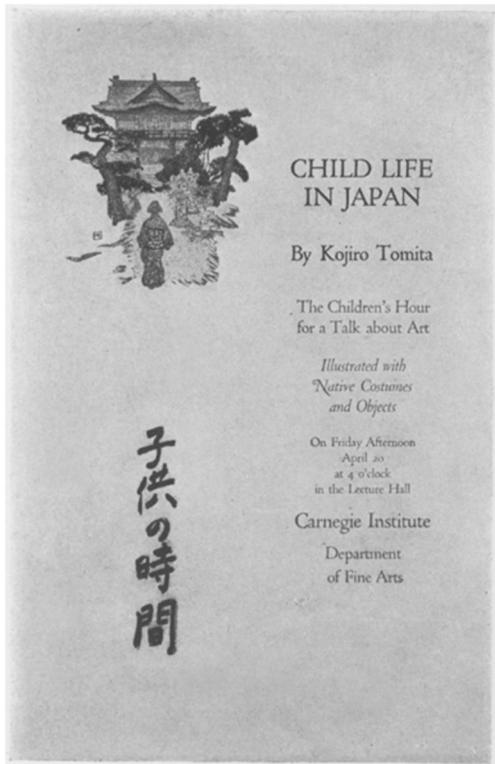
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### What a Museum Can Tell Children about Japan

THE poster reproduced in the illustration above announced a talk given at Pittsburgh in 1917 by Mr. Kojiro Tomita, Assistant Curator of Chinese and Japanese Art at this Museum. The movement in which the talk formed a step originated with a committee of the Woman's Education Association of this city, which has for several years devoted time and money to an active effort to utilize museum collections, chiefly of minor art, in giving the school children of this and other cities a first-hand acquaintance with foreign nations. The audience in Pittsburgh numbered about six hundred, and the talk was repeated upon request to another audience of the same size. It has been given also with changes at this Museum, the Worcester Art Museum, and the Brooklyn Institute of Arts and Sciences. Its aim has been to bring the life of the Japanese nursery and playground before American children by means other than book-learning. Mr. Tomita speaks in Japanese costume and shows Japanese utensils and dolls, prints and paintings. He uses the screen for lantern pictures and the blackboard for sketches and illustrative drawings.

In addition to these talks, and also at the request of the Committee of the Woman's Education Association, Mr. Tomita has prepared several chapters on child life explanatory of an exhibition of objects from Japan now deposited in the Children's Museum at Jamaica Plain. The use of these essays has been requested by other museums,

and Mr. Tomita has thus spoken by proxy in the Park Museum, Providence, the Cleveland Art Museum, the Children's Museum, Brooklyn, the Museum at San Diego, California, the Hackley Gallery of Fine Arts, Muskegon, Michigan, the Museum of Fine Arts, Syracuse, the Springfield Art Museum, the Newark Public Library, and elsewhere. As the essays have become part of the permanent apparatus of instruction in the museums named, they will continue to teach successive classes of children in different parts of the country. The same purpose has been further served by a series of four talks on various aspects of Japanese life given by Mr. Tomita to teachers and Normal School students, three at the Children's Museum and one at this Museum.

The youth of the audiences makes it certain that most of the hearers of "Child Life in Japan" will never again as long as they live think of the Japanese as quite the queer beings that they used to imagine them. The impression made by a native Japanese explaining in English things of Japanese origin is not one which children would easily forget. A few young Americans are making a beginning in the understanding of Japan, and, small as their number may be and incomplete as may be their comprehension, this result is no nugatory matter, for the future welfare of both countries hangs upon an understanding of each by coming generations in the other.

The cardinal aim of the Committee of the Woman's Education Association has been to reinforce the teaching of geography and history in our public schools by the display to the pupils of objects of use and ornament from the countries discussed. The immense aid which our museums can offer in such object-teaching is in but small part recognized and in far smaller part exploited. In the all-important matter of the spread of correcter ideas about our neighbor across the Pacific among the children of the United States, the effort has hardly begun. The unquestionable fruitfulness of the method should ensure its continued and extended use. G.

### John Pickering Lyman Collection

THE collection of Oriental and European pottery, European and American paintings, and a few other objects, made by the late John Pickering Lyman, has been given to the Museum by Miss Theodora Lyman. The objects are listed in full among the Acquisitions on following pages, and some further account of the collection may be expected in a later Bulletin. Mr. Lyman was one of those rare individuals who possess an unusual power to appreciate works of art and at the same time the means of gratifying this taste. He used to say that he bought only what he himself really cared for. Because he followed this principle the collection is a personal product; because he was so discriminating it maintains a high level; for both reasons it is a fitting memorial in the Museum to a genuine lover of art.